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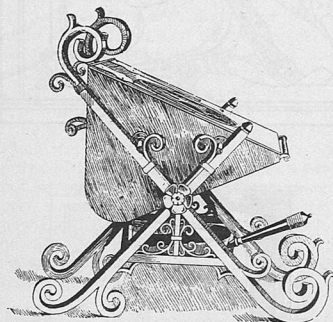
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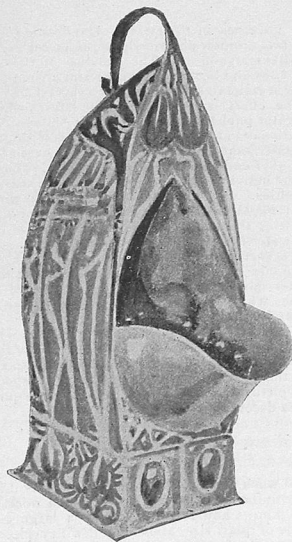
HERALD PRIZE DESIGN FOR A ST. VALENTINE'S DAY DINNER.

THE winner of the prize, says the *Herald*, has not only fulfilled all the conditions, but has done so artistically, and yet with no over-elaboration. The choice of red as a color for a valentine dinner is most felicitous, as it is the hue of the life blood which Lysander is so prone to promise he will shed for Chloe, without meaning a



Design for Coal-scuttle. By H. C. Graff.

word of it. Besides, red lights up effectively as a table decoration. Roses, too, the flowers selected, are the emblem of passion, and what daintier tribute to American women could there be than the choice of the American Beauty? The two hearts in the center of the table are more symmetrical than just a single one, as most of the other designs have it, and the device of a carrier dove with its *billet doux* completes the valentine idea charmingly. One thing which is especially to be noticed in this design is its simplicity of elegance. Many drawings were spoiled by their excessive ambitiousness. They were too detailed in carrying out the idea, too pretentious. Therefore we may fairly say that Mrs. Wheaton



Design for Coal-scuttle. By M. H. Baillie-Scott.

Seabury has earned the prize of \$25 in gold, and deserves congratulations.

The table is seven feet by four and a half. The cloth is white satin damask, and the center piece a diamond-shaped plate-glass mirror, eighteen inches long by fourteen wide. Hearts fit about this, outlined as solidly as possible in red carnations. Within the hearts stand five branched silver candelabra, with red candle shades. Three small heart-shaped cut-glass dishes filled with

heart-shaped chocolates, peppermints and wintergreens, and one with salted almonds, are placed near the candelabra.

At the corners of the table are flat looped bows of satin ribbon five inches wide, with long ends reaching to the bottom of the table cloth. On each bow is placed a slender cut-glass vase eighteen inches high, with twelve American Beauty roses arranged carelessly. The ribbon should match the roses. From the chandelier four ribbon streamers, four inches wide, of the same shade are suspended and fastened, one to a rose in each vase. In the center a carrier dove is hung, with a small white envelope attached to its neck by a silver cord.

At each cover four forks, four spoons, two knives and five glasses, for water, champagne, claret, sherry and cordial. On the napkin is placed a white linen picture frame, heart-shaped and embroidered with solid red hearts, outlined in gold. In them may be inserted either the dinner cards or a suitable valentine verse; but who knows if there might not one day be slipped into some of these pretty favors the presentment of that very face which maidens long to dream of on St. Valentine's Eve?

To secure the vases to the table a simple device may be employed. Sew a piece of kid, the size of the standard of the vase, in the center of each bow, then sew each in turn firmly to the table cloth, and underneath, at the same place, sew a piece of tape in the middle, leaving the ends to tie to the legs of the table or tack underneath. Mix plaster of paris with water to the consistency of cream, moisten the kid with water and spread a thin layer of the plaster over it. If the vase is placed thereon and held firmly till the plaster sets, no unpleasant disaster like overturning it need be dreaded.

over Fire-Place Manufacturing Company, of 7 and 9 West 30th street, New York; which, we hope, will suit your requirements. It is made of oak with the fire-place tiles of a color to match the coloring of the hall.

ST. JOSEPH, Mo., January 31, 1895.

EDITOR DECORATOR AND FURNISHER.

Dear Sir.—The sample copies and letter reached me this morning. I am delighted with the magazine; it is just what is needed here to elevate the taste of our home builders and decorators. I shall do my best to get up a good club, for the magazine deserves a wide circulation. Its suggestions are not for the rich alone, but suit those in moderate circumstances, who live in little towns away from all advantages, as well.

I am in a dilemma and the room that is causing me trouble is upstairs and has two west and two south windows; a door on north side going into hall and another door east going into small dressing room, with one south window. The room is 15x17 ft. I send a piece of the frieze in old rose, buff and gold, bronze, which cannot be changed for a year or two; the plain side is the color of the wall, the figured is the border, 18 in. deep.

The ceiling paper is the lightest color in the border with faint squares and stars in the red.

The carpet is an Axminster dull blue, ground with delicate coloring of terra cotta, olive and bronze.

The woodwork is a yellowish oak, grained, and looks *horrid*, does not suit the walls one bit, but does suit the carpet. I thought of changing the color of the woodwork to the color of the red in the frieze, as I cannot change the carpet or wall paper.



Design for Heading of a Chapter. By E. L. Appleby.



Important Notice. Our readers who are either building new houses, or are contemplating re-decorating their present homes, are invited to write us for information regarding color harmony and artistic schemes of furnishing. We employ trained skill to solve all questions on interior decoration. As our space is necessarily limited, correspondents who do not receive a reply in this department will be replied to by mail by the Editor.

PHILLIPSBURG, N. J., February 9, 1895.

Will THE DECORATOR AND FURNISHER please give us in its next number, if possible, a design for a quaint and artistic fire-place for a good-sized hall, giving a description of color and material used for same, and oblige

MRS. IRWIN W. SCHULTZ.

ANSWER.

We publish a design of a carved wood mantel on page 230, which is manufactured by the Con-

My furniture is a white and brass bed, imitation mahogany dresser, color a little brighter than the red in the frieze, but I can change that and get another color if you say so. There is a small ebony and gold stand, ebony and gold easel, ebony and gold cabinet, low, broad divan with old blue, old red and bronze Bagdad rug, mahogany curtains to windows, but I can change those also; old mahogany square table, walnut arm chair in dark olive plush, walnut rocker, large dark red plush. I have to have these re-covered. I am anxious to have the room artistic and cozy, for I am a semi-invalid and the room is my bedroom, living room and reception room, and I have to be in much of the time. There is a stove, ugly thing, on east side near the door to dressing room. I have not an over-mantel, as I do not like them where there is no grate; but what to put above the stove bothers me. I have a writing desk to be repainted and pictures on every spare inch of the walls.

QUESTIONS.

1. What color should woodwork be painted?
2. What color for window curtains, portieres for dressing room door, and for door going into hall. I want winter curtains; I use white in summer?
3. What color shall I upholster the large arm chair and walnut rocking chair?
4. In what color shall I drape the white iron bed?
5. What color shall I repaint the writing desk, It is a table with shelves and desk on back?
6. What shall I put above stove?
7. If I change the dresser, which is cherry red, what shall I get in its place?
8. What colors for covers of tables, as described above?

9. What kind of cover should I put on the cozy corner divan; I have plenty of pillows?

10. Do you recommend a triangular corner bookcase in the southwest corner of the room? I need extra bookshelves.

Hoping to hear from you at your earliest convenience, I am in advance, gratefully yours,

MRS. E. H. TOWNSEND.

ANSWER.

Yours is a difficult problem, for the great amount of ebony furniture you possess does not exactly provide a very cheerful environment. The frieze, of which you send a sample, is monstrously loud, and for a room having a southern exposure, the very hot pink color must be somewhat tiresome in summer. However, we will do our best in our recommendations to offset these disadvantages as much as possible. Had the wall been entirely covered with the plain paper, with the picture molding at the ceiling not using a frieze, you would have had better results, but the frieze being there, we must make the best of it. Now as to your queries:—

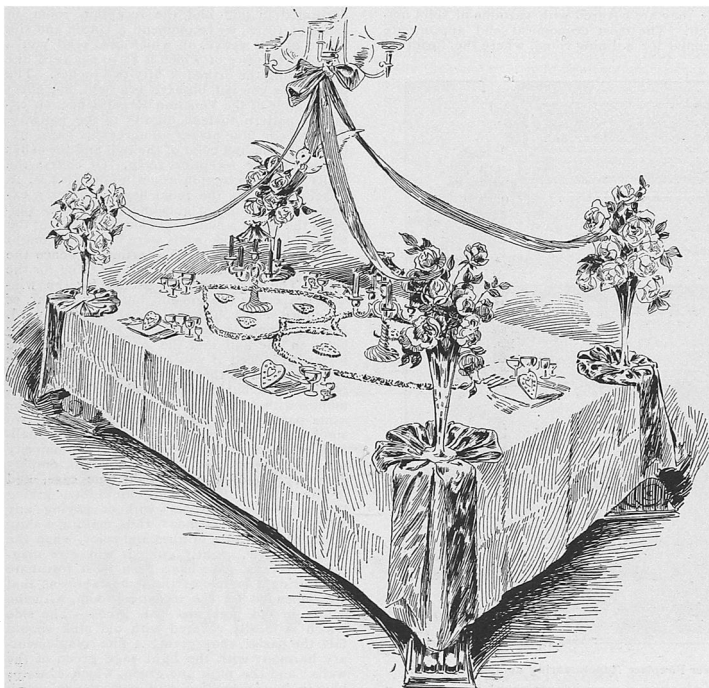
have to be cut apart at the four corners to allow the material to fall gracefully to the floor between the bed itself and the metal work of the top and bottom of the bed.

5. Repaint the writing desk in black enamel to harmonize with the rest of the furniture.

6. The best thing to place above the stove is a carved hanging mantel hung right upon the wall, from which can be suspended plaques or decorations in *repoussé* copper, and the top shelf will serve for *bric-à-brac*. An excellent design for such a mantel will be found on page 14 of our April, 1894, issue. It would be better to manufacture this of mahogany with natural finish to harmonize with our recommendation regarding the dresser.

7. As you evidently desire to change your dresser we would recommend you to get a new piece of mahogany finished similarly to the hanging mantel.

8. We would recommend you to use no cover on the mahogany table. Use the green velour recommended for upholstering the easy chair for a cover for the cherry table. On the ebony table use the terra cotta figured silk rep which is of a



Prize Design for a St. Valentine's Day Dinner.

1. Paint the woodwork and bookcases in the lightest color of the frieze, that is to say, in the same color we recommend for the draperies.

2. The draperies for the windows, door and bookcases should all be of the same material in an ecru similar to the sample of drapery sent you by mail. This material will be found extremely serviceable. It is of cotton, faced entirely with silk, showing a minute design in relief on the silken surface. The width is 50 in. and the price is \$2.25 per yard. This soft, light color will to a large extent neutralize the superabundant red of the wall and the oppressiveness of the ebony furnishings.

3. Upholster the large easy chair and walnut rocker in the green velour, of which a sample has been sent you. The width is 50 in. and the price is \$1.90 per yard.

4. You do not say whether your bed has a canopy or not, but we presume that there is no canopy and that you simply wish to know how to drape the bed itself and not the metallic frame-work. Make a pretty white muslin cover for the bed with a flounce all around nearly reaching the floor. Of course the flounce will

color similar to that of your walls and of which a sample has been sent you. The material is 50 in. wide and the price is \$2.25 per yard.

9. Regarding the cozy corner, we recommend you to use your divan rug on the floor and cover the divan with terra cotta velour with lustrous striped design similar to pattern sent you. The material is 50 in. in width and the price is \$2.40 per yard. We also send sample of a very serviceable tapestry in dark terra cotta and buff as an alternative material for the divan. The fact that the divan crosses the window does not matter, but your cozy corner would be much improved by using stained glass in the window or covering the plain glass with diaphania or glacier window decoration, which will emphasize the cozy feeling.

10. Regarding the shape of the book shelves, we do not at all approve of your idea of having a corner cabinet. Ordinary corner cabinets at best are mean-looking things and are particularly unsuitable for books. Make your bookshelves of an L shape to fit the angle of the room, four feet high, with a flat top on which to put a pretty lamp or pottery.



Design for Embroidered Initial for Marking Linen.

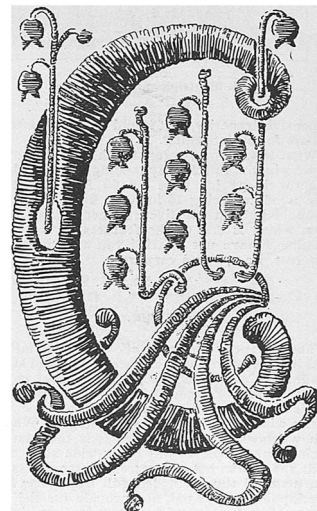
PASADENA, Cal., January 5, 1895.

The Editor, DECORATOR AND FURNISHER.

DEAR SIR: In decorating our new home the following questions have arisen, and I shall feel greatly obliged if you will kindly reply to same at your early convenience.

What is the cheapest and most effective material for making sash curtains for the various windows of the house? Is it the custom to use Swiss or *point d'esprit* in New York? Swiss here is quite expensive and cannot be obtained in sufficient quantity. What width is most economical to use on windows 52 in. wide? Do you know of any self-colored material, not too heavy to interfere with the light to any great extent, that might be used in lieu of net? I would prefer an original departure in this line if possible.

I have two pairs of Irish point lace curtains that I propose to use on the windows of our dining room. The curtains are much too long for the windows; would you recommend my cutting same? Would you suggest I cut them to come to the bottom of window facing? Anyhow, are



Design for Embroidered Initial for Marking Linen.

lace curtains the proper drapery for dining-room windows?

Our stairway is 40 in. wide; would you use a velvet carpet of ordinary width for this?

We are finishing the walls of all the apartments on the ground floor with paint; what would you suggest should be done with the frieze? Should it be stenciled or covered with a decorative fabric, or finished in wall paper?

Where several different apartments, all communicating with each other by means of draped doorways, and each decorated with a different colored scheme, what is the most artistic color arrangement that can be applied to the draperies? Should the hangings in each case be doubled, each side harmonizing with the apartment of which it forms a part? In the present case there is a large hallway, with the reception room opening therefrom on the right, while on the left the opening leads into the parlor, which in turn communicates with the dining room by a similar opening. All the apartments have the woodwork in natural fir, which is of a reddish color and is highly polished. The coloring of the hall is in dull buff, that of the reception room, ashes of roses with cream ceiling, the parlor is in pale sage green with canary ceiling, while the dining room has the walls in dove and the ceiling in a pale buff. I wish you to suggest in-

a foot at top, and when draped below to both sides of the window the effect is extremely handsome. It is a good plan to decorate all the windows of the house in this manner, so as to present a uniform appearance from the street. It is the custom of people of wealth to add to the window drapery lace curtains, over which are placed, in addition, lined curtains of silk brocade or other stuffs, but with people who must study economy it is sufficient to simply use colored stuffs for the windows of the apartments on the ground floor and employ lace curtains for the windows of the bedroom floor. *Point d'esprit* is too flimsy a material, unless the best quality is purchased, and this and the Swiss muslin are much more costly than the material recommended. Self-colored materials are not used for sash curtains, as they intercept the light. Sheet muslin curtains with dots varying from a quarter of an inch to two inches in diameter, woven in red, yellow or blue, are manufactured, but are not used by anybody who pretends to possess quiet elegance of taste. The piebald effect is too much like that of a circus horse.

Irish point lace curtains are hardly the proper drapery for the windows of the dining room, unless they are covered with curtains of solid material. The most economical and appropriate curtains for a dining room, where the furniture

forms of appliqué relief. In your case we recommend wall-paper.

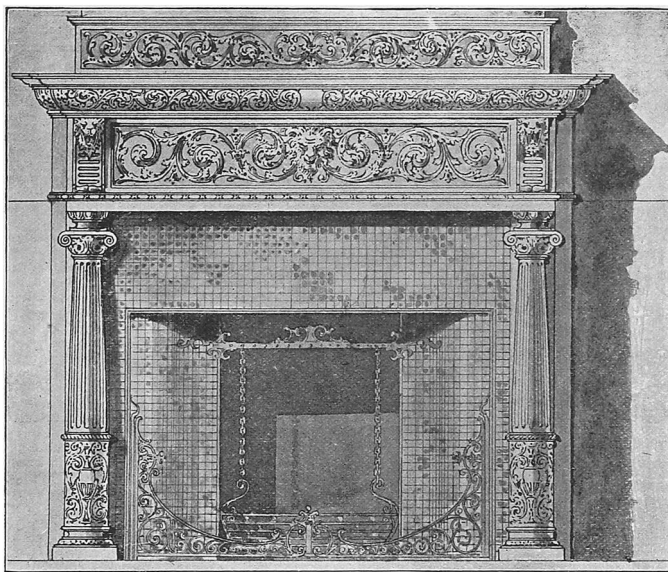
Regarding the drapery decoration of the openings between the various apartments on your ground floor, the question of material is regulated by the amount of money to be spent on each pair of hangings, and the color harmony is decided by the exercise of cultivated taste. The price you mention, viz., \$15, will procure elegantly woven cotton or cotton and silk fabrics, specially woven with elaborate panel decoration, the length of each curtain being three yards, and the width 50 in. Those hangings are usually woven in two colors, such as buff and blue, or brown and old rose, or goblin blue and gold, or old pink and pale green. The colors on these special goods, and in the majority of fabrics sold by the yard, are very properly produced in harmoniously contrasting tints, the color of the ground and the decoration being reversed in the process of weaving on either side of the fabric. This not merely gives great style to the fabric itself, but is absolutely necessary where we want to harmonize the draperies with the different color schemes of adjoining apartments.

In your case, for the opening between the hall decorated in buff and the reception room in ashes of roses, we recommend a cotton and silk fabric of soft weave, of which we send you a sample, the price of which is \$2.50 per yard, the width being the orthodox fifty-two inches. The pattern, as you will observe, is a bold, fine effect in the style of the Venetian Renaissance, an excellent pattern to lend dignity to the hallway. The goblin blue makes an agreeable harmony, both with the buff color of the hall and the ashes of roses in the reception room. Of course the walls of the reception room might also be in goblin blue, as the room has a southerly exposure; but the use of goblin blue portieres suggests the use of a material of similar color for the windows, and if the walls were blue there might be too much blue in the apartment, hence the ashes of roses would be the correct thing for the wall. The best possible material for the window drapery is the goblin blue flax velour, of which we send you a sample, at \$1.35 per yard. Now, as regards the portieres for the opening between the hall and the parlor, you will be fortunate indeed if you can find a piece of the same material as that recommended for the reception room, but in different colors, that will harmonize with both parlor and hall. To secure the same pattern, only in different colors, for two similar openings facing each other in the hallway produces an ideal effect. The majority of people know no better than to employ a heavy, heraldic pattern in one case, and in the other a light, bowered chintz, giving the effect of a bedroom, without paying any attention to color harmony, thus making a shipwreck of all beauty of form and color, when the same expense, rightly guided, will give magnificent results. We have been most fortunate in securing a sample of the same fabric as that recommended for the reception room, with the colors in old pink and pale green. The side which is mostly covered with old pink should face the parlor, thus giving a fine complementary harmony with the light sage green of the walls; and the pink and green, which contains blue in its composition, will, with the yellowish buff of the hall, form another fine harmony. We send you a sample of this fabric also, because we find that this is the only way that we can give our correspondents a clear understanding of color, fabric and decorative treatment.

The best decoration for the triple window on the stairway landing is to have a chintz cornice built for the tops of the windows, the top of which will form three shelves for the display of bric-a-brac. A light brass railing around the shelves will improve the appearance of the structure very much. The wide central window may have light silk drapery, say of a golden color, draped on either side. The two smaller windows need only have a single piece of drapery, covering the glass in each case. The material can be hung from small brass rods concealed in the lattice work.

DECORATIVE NOTES.

A SET of shelves in pine wood made for a bookcase was stained in oak, varnished and thoroughly dried. The economical woman covered the edges with strips of split bamboo, nailing them on with the slender nails used for the purpose. The result was a really beautiful bookcase, and on the top shelf some pieces of pottery formed an appropriate finish.



Hall Mantelpiece in Carved Oak. By the Conover Fireplace Manufacturing Company.

expensive draperies, that would cost about fifteen dollars for each opening.

What would you suggest for the drapery of a triple window on stairway landing? The middle window is 34 in. wide by 66 high, the two side windows being 16 in. wide by 26 in. high. I should like an effective treatment of this window, which is one of the features of the hall. Hoping I have not wearied you with too many requests, I am, yours very truly,

MRS. G. R. HOLTON.

ANSWER.

The cheapest and most effective material for making sash curtains is a species of dotted Madras muslin, 40 inches wide, which is sold at 20 cents per yard. It comes in bolts containing 42 yards in a piece, which is sufficient to drape the entire windows of an ordinary cottage. Where the windows are 52 in. wide it is the custom with many people to buy 60-in. wide stuff and split the fabric, but the extreme narrowness of the material thus provided will not allow any overlapping at the top, nor provide for the accumulation of graceful folds. By using material 40 inches wide the curtains can be overlapped about

is in oak, is to use the loosely-woven cotton-net curtains of an olive tint, having a richly embroidered border in variously-colored silks. This material does not intercept the light and at the same time gives a solid dignity to the apartment. We would not recommend your cutting your lace curtains. The best plan would be to turn them upside down and let the heavy bottom border hang over into the room from the poles at top as far as the length of the curtains will allow, the other end, of course, touching the floor.

Regarding the stairway, although the stairs are 40 in. wide, it by no means follows that their entire width should be covered with carpet. The best plan is to stain both sides of the stairs in a rich golden-brown tint, and put on the center of the stairs an ordinary velvet stair carpet, woven with narrow border on each side, which will cost \$1.25 per yard. It pays to use velvet carpet on the stairs, for tapestry and Brussels soon get threadbare.

Where the walls are painted, the decoration of the frieze is a question entirely of cost. The cheapest method is to use a wall-paper border with which very rich effects can be obtained, or the frieze may be stenciled by hand, or filled with Cordelova, Cameo Relief, Anaglypta, Tyne-castle canvas, Lincrusta, or any of the varied